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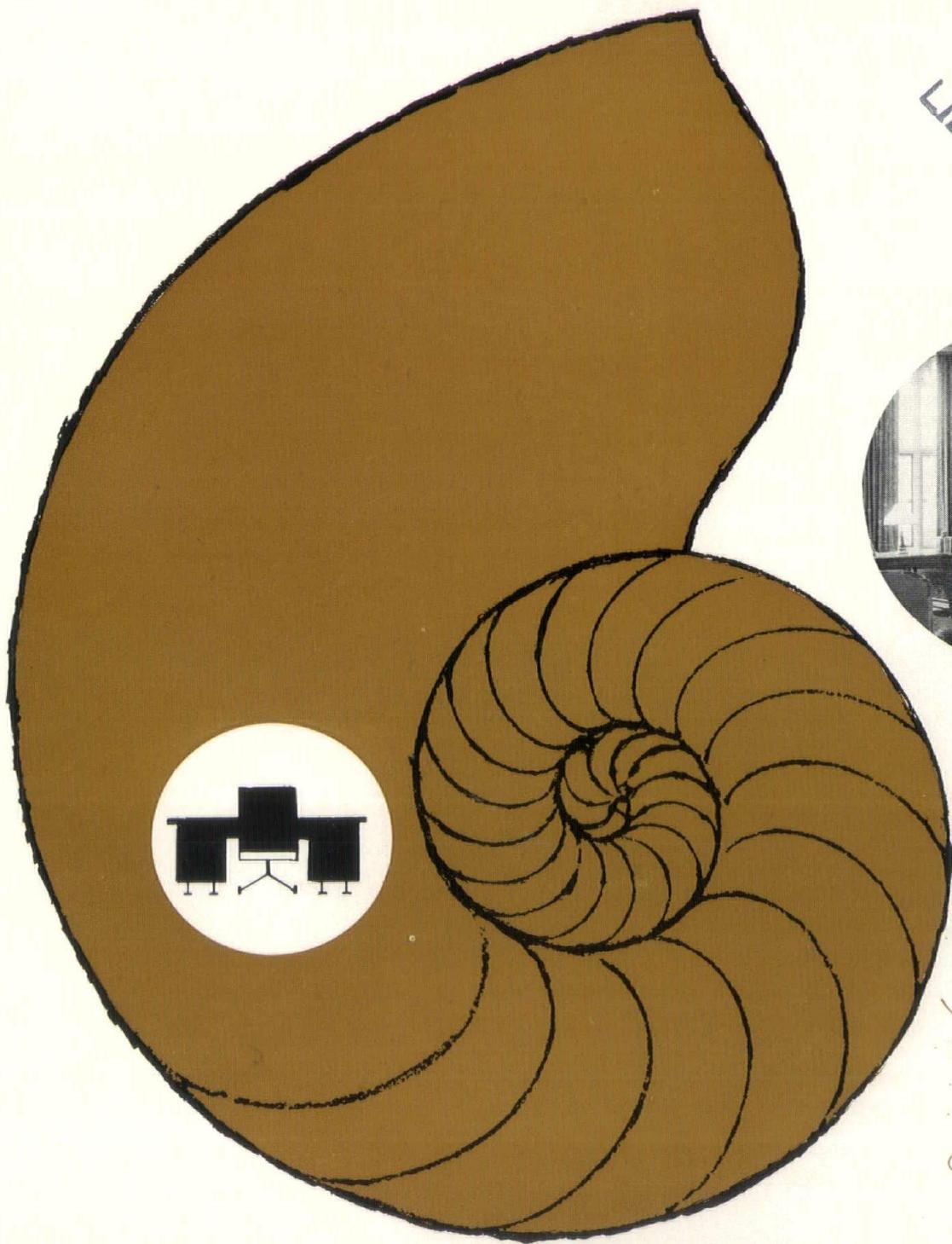
What function can the interior designer perform?

The Paine Art Center and Arboretum

# wisconsin architect

northeastern section/march/1965

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1965  
The Paine Art Center and Arboretum  
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## shaping construction progress is the cement producers' basic business today

Construction progress keynotes the New York World's Fair. Everywhere you look, the Fair's most-talked-about structures express the versatility and beauty of concrete. From precast wall panels and imaginatively contoured roofs, to inviting promenades and bright reflecting pools, this modern material demonstrates its far-ranging talents.

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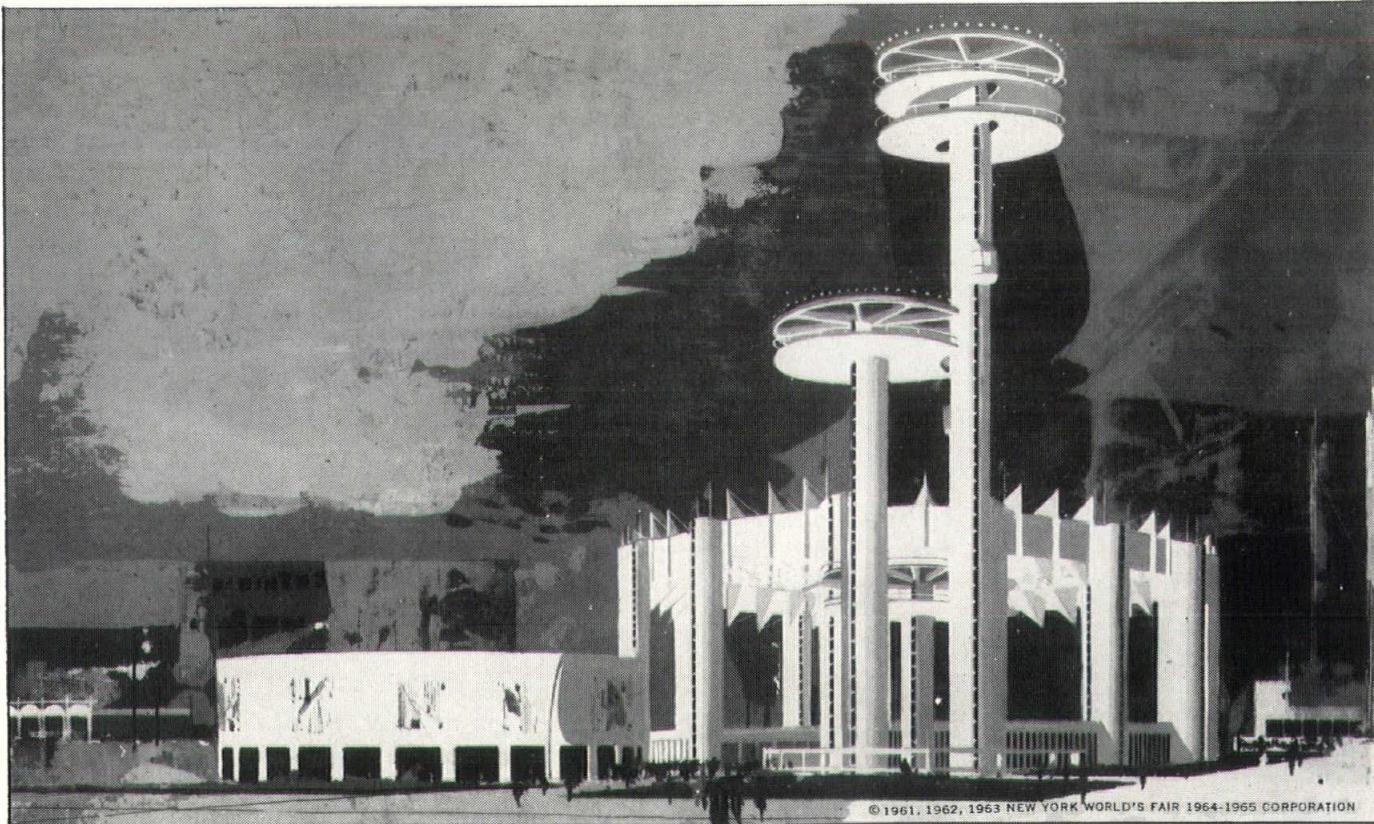
Encouraging this impressive trend

in modern architecture are the producers of cement themselves. For today, they do far more than sell the basic ingredient of concrete. Working through the Portland Cement Association, the makers of cement sponsor a large-scale service program to help architects, engineers and builders achieve even greater successes with concrete.

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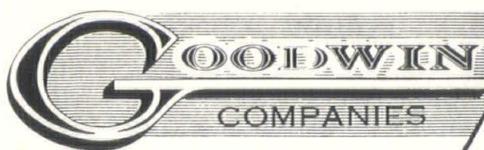
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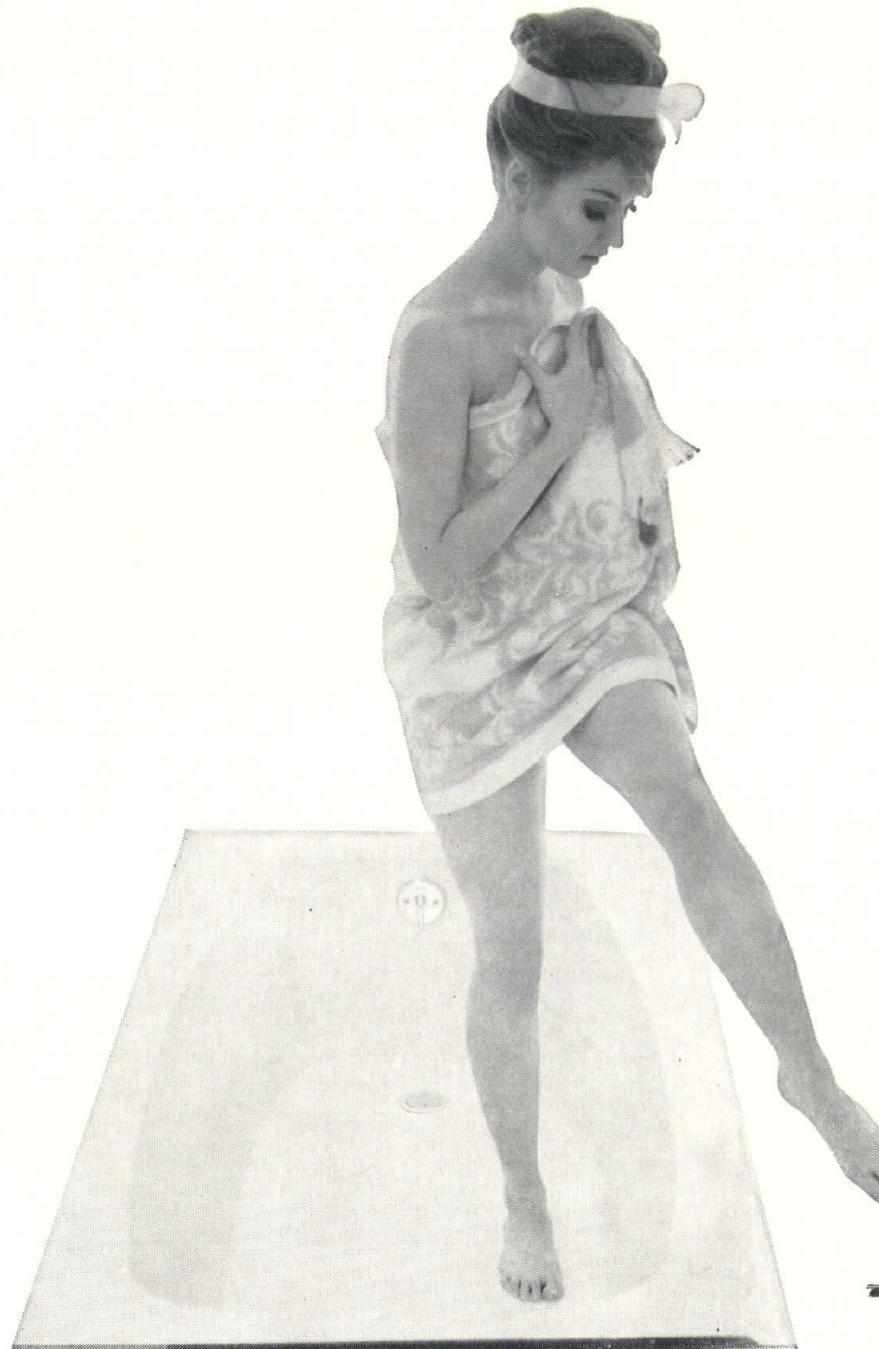
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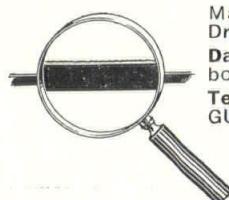
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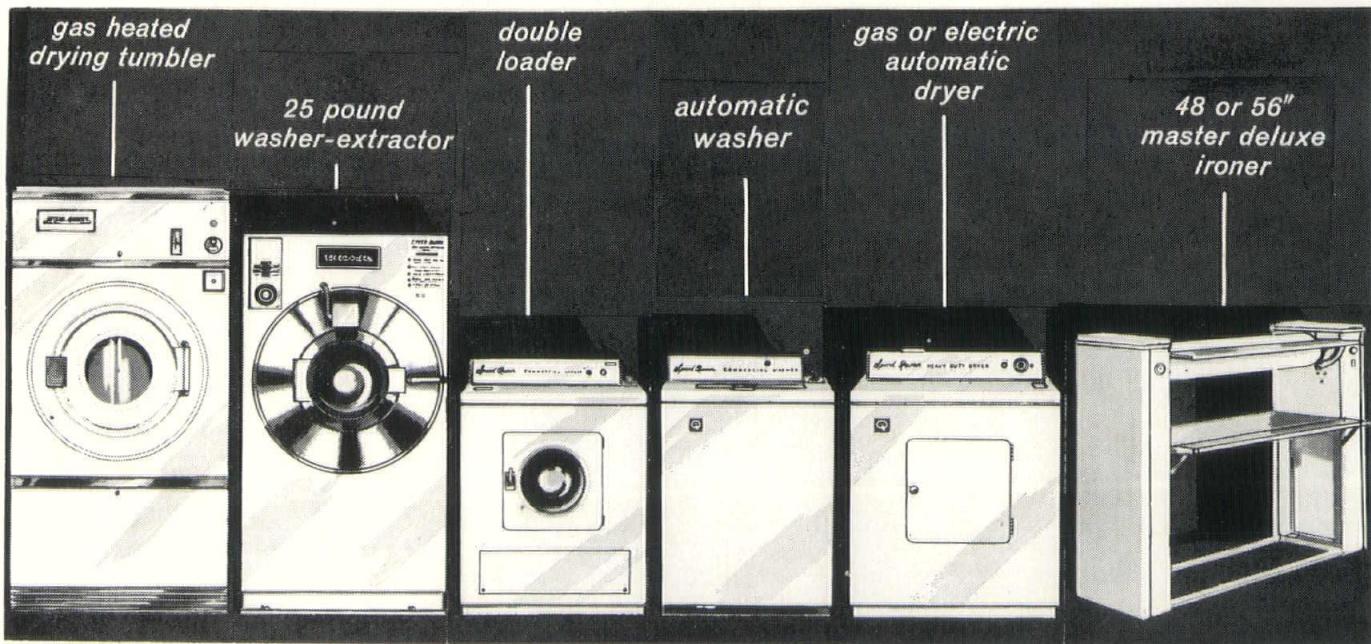
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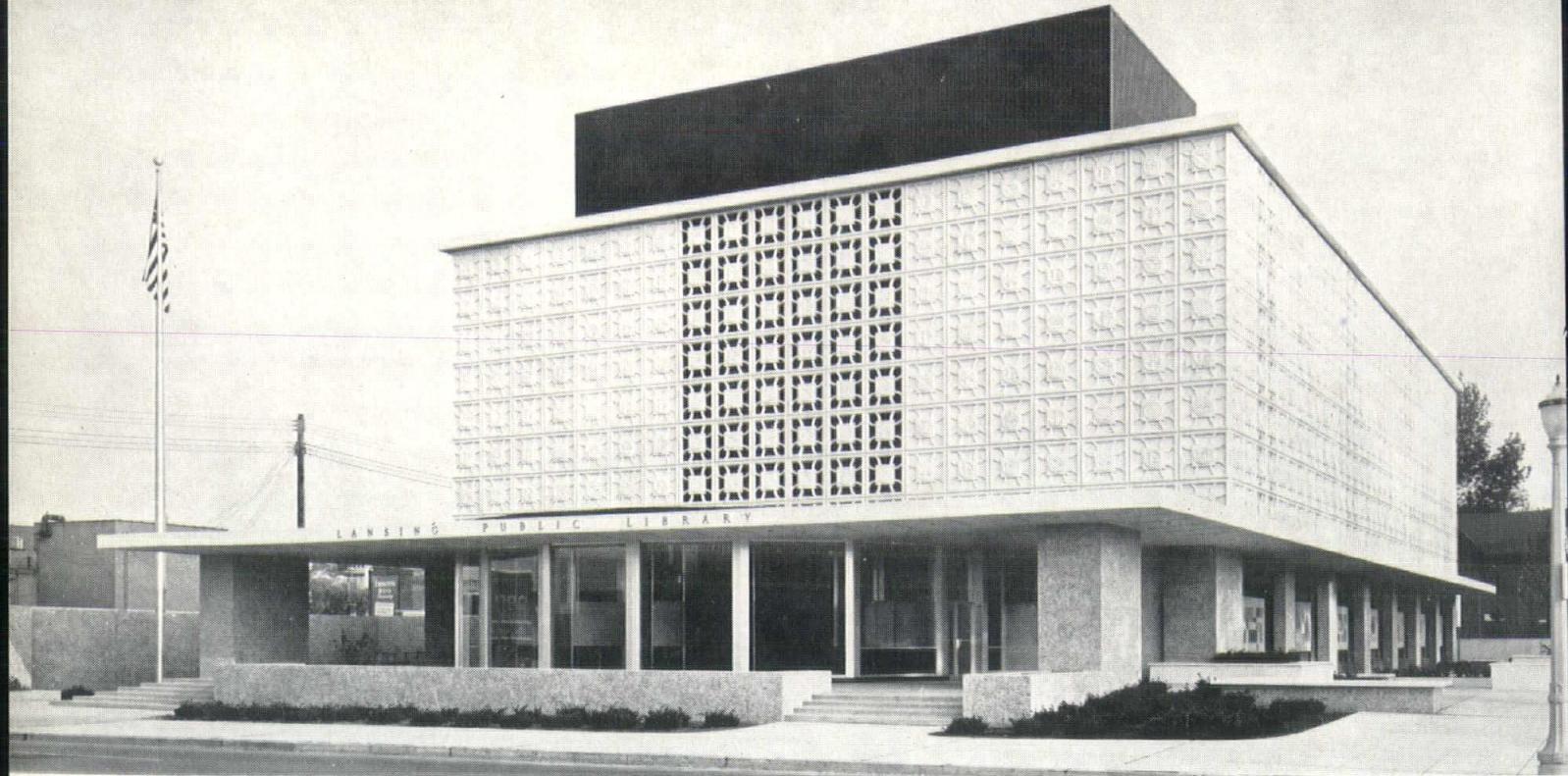
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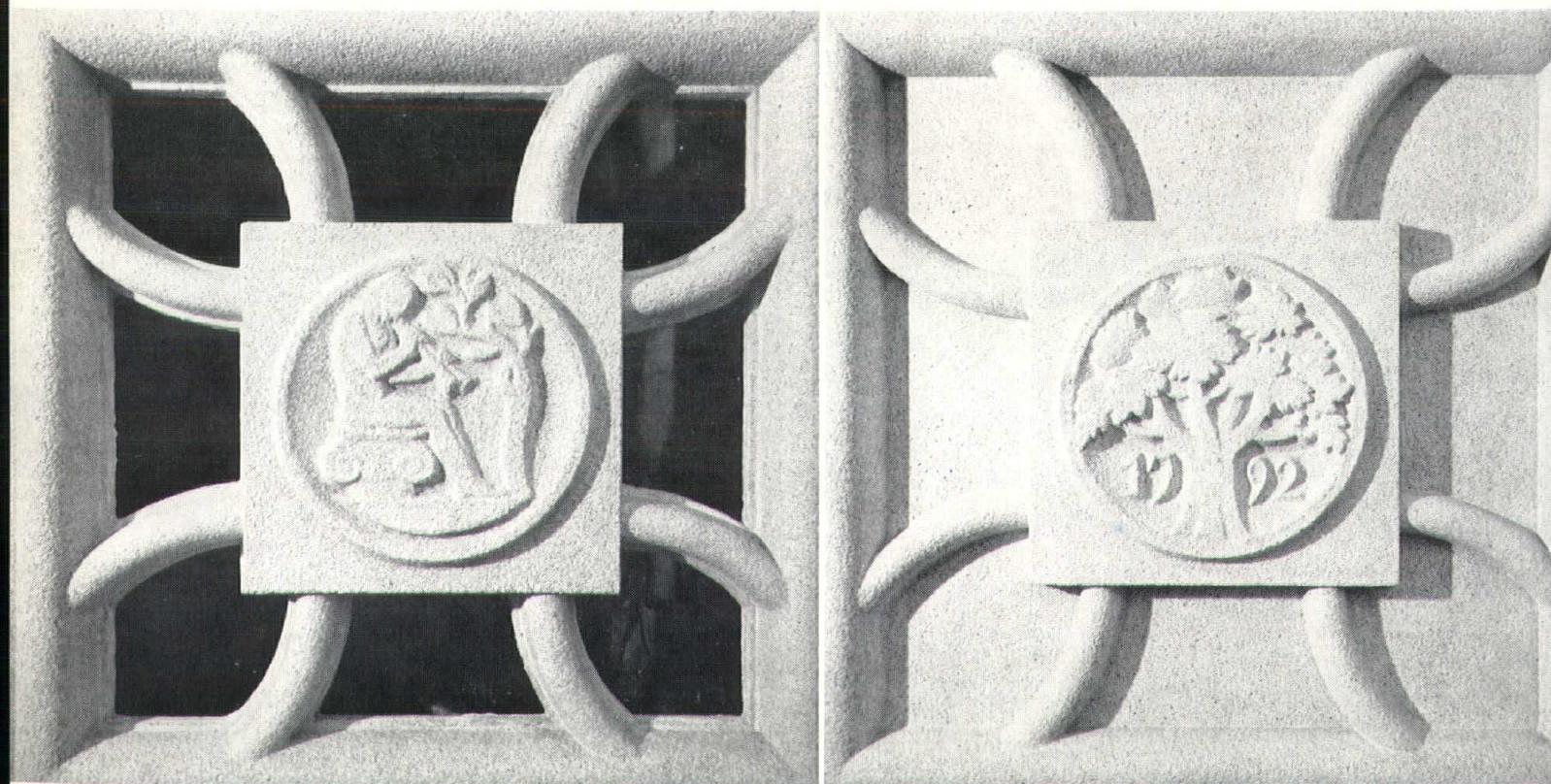
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Central Building, Lansing School District Libraries, Lansing, Michigan Architect: Kenneth Black & Associates



The printer's mark, dimensionally reproduced in everlasting Badger Mo-Sai, provides an unusual pattern on the library at Lansing. The colophons of eight different publishers were used on the facade, two being cast to a 4' 6" x 9' panel. The same design was used on the pierced Mo-Sai panels of the window areas and glazed with stained glass. Versatile Mo-Sai also forms the planters, coping, and column facings.



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## index

- 8 Editorial
- 9 Paine Art Center and Arboretum
- 12 Arthur Thrall
- 16 Sheboygan Area Furniture Manufacturers
- 19 What Function Does the Interior Designer Perform?
- 20 Professional Collaboration
- 22 Cabinet and Case Work
- 24 Tax Benefits
- 26 Architectural Examination
- 27 President's Message
- 28 Producers Council
- 30 Wisconsin Architects Foundation

## notes of the month

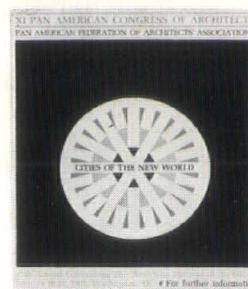
Architects and wives are invited to attend "The Whitewater Festival of Contemporary Arts," Sun., March 14, 2 p.m. Program schedule: 2 p.m. — Architectural Seminar, participating are James E. Galbraith, State Architect; Franklin Boggs, Artist; Maynard W. Meyer, A.I.A.; Charles Haeuser, A.I.A., and Clinton Mochon, A.I.A., moderator. 3 p.m. — Film "Michelangelo." 4 p.m. — Reception and Arts and Architecture Exhibition. 5 p.m. — Banquet, \$2.50 per person. Speaker at the Banquet is R. James Hunt of the Topeka Art Museum. 7:30 p.m. — Lecture by Dr. Harold Taylor. The program is free of admission charge.

Lucky you, Lucky us! Wisconsin Architects Foundation calls your attention to the advertising insert in the February issue of the WISCONSIN ARCHITECT by Concrete Research, Inc. Mr. William V. Smeaton, Representative, has informed the Foundation that \$500 in the name of the winner will be contributed to the Foundation.

Wisconsin Chapter, A.I.A., Convention Dates: May 4, 5 and 6. Theme: The Illusion of Space. Place: Lake Lawn Lodge, Delavan.

Alexander Calder exhibition, through March 28. Hours: Mon. through Sat., 10 a.m.-5 p.m.; Thur., 10 a.m.-10 p.m.; Sun., 1-5 p.m. The Work of Alexander Calder, lecture by H. Harvard Arnason, vice-president of The Solomon R. Guggenheim Museum, New York, March 11, 8:15 p.m., Memorial Hall, Milwaukee Art Center, 750 N. Lincoln Memorial Drive, Milwaukee, Wisconsin. Programs are free of admission charge.

Cities of the New World, XI Pan American Congress of Architects, 97th Annual Convention, The American Institute of Architects, June 14-18, Washington, D. C.



For further information, write AIA, 1735 New York Avenue, NW, Washington, D. C. 20006.



## Northeast Section — A Voice in the Wilderness

The Northeast Section of the Wisconsin Chapter has "built-in" problems due mainly to the geographical location of small offices distributed over the greater part of the state. Attendance at meetings suffers seriously, especially in winter when activity should normally be expected to be greatest. During the summer, activity wanes due to normal interference with vacation schedules.

There is no one city in the Northeast area with a preponderance of offices such as Madison. Meetings are held at different locations in an attempt to accommodate as many members as possible. Generally, meeting places center about the Fox River Valley area. If a single spot were designated as most convenient for most members, it would probably be Appleton. This is convenient for Fond du Lac, Oshkosh and other Fox River Valley members, and relatively accessible to Green Bay. Some areas, like Sheboygan, are closer to Milwaukee than most meeting places in the district—probably no farther than Kenosha is to Milwaukee.

There has been a tendency in the last years for attendance to gravitate toward the younger members; corporate, associate, and junior members. There are several contributing factors to this condition. There appears to be a general loss of interest as members become older and find different interests. Members who do a great deal of travelling in their work are reluctant to emulate the postman who takes a walk on his day off. And a general deterioration of program quality over several years has resulted in meetings being considered social affairs rather than professional. Good eating places abound in the area. It is not necessary to travel 200 miles over questionable roads and, more than half the time in bad weather, for an evening meal.

What can be done to create interest in the Section is the issue at hand. I believe the solution lies in closer liaison and cooperation between the Northeast and the Milwaukee and Madison groups. Joint meetings could be tried as a means of creating new interest. Perhaps state officers could attend division meetings to affect a personal contact with the members.

I believe the Section needs help in the program department. Perhaps more money could be allocated to

pay for better programs. If joint meetings were held and attended, program funds could be pooled for more attractive programs.

I imagine the Northeast Section has smaller offices than Milwaukee and Madison. It is difficult to be too optimistic about the future of the small architectural office. The more complete services required of an architect today can only be handled by firms incorporating experts in all phases of the field. Professional services in planning, economics, accounting, interior decorating, color, product research, etc., are but a few of the skills being required and being offered by some firms. For the small firm to survive, it needs more consideration from the AIA than the large firms.

We have all heard the claim that the AIA is an exclusive club run by, and for the benefit of, a small minority of members representing large firms. If this is not true, means to correct this image should be studied.

On the state level, the outlanders should be made to feel that they are as much a part of the Wisconsin Chapter as the Milwaukee "trade school" gang. Perhaps more attention should be paid to Directors from the Northeast Section, especially in matters directly affecting their Section. The writer recalls an instance concerning the Northeast Section that was classified "emergency" and handled by the "trade school" without even consulting sectional directors who were right on top of the situation. This can only serve to destroy any illusion of togetherness. The growth of maverick organizations patterned after the AIA is accountable, in the writer's estimation, to such disregard for the small firms, by members representing the larger offices. I would guess the membership in such organizations is made up mostly of architects from smaller firms.

Anyone with the price of a postage stamp can write a letter to the editor complaining about anything under the sun. Complaint without offering some remedy is useless. Other members in the Section undoubtedly have other reactions to our situation along with personal opinions as to how to deal with them. Perhaps this could be the topic of a State Convention Seminar in the future. The writer considers it a real problem deserving of frank and forthright discussion.



## THE PAINÉ ART CENTER & ARBORETUM

*"Informative, Inspirational and Pleasurable."*

by Richard N. Gregg, Director

Back in the mid 1920's, Mr. Nathan Paine decided to build a house. This was to become no ordinary structure, but the largest, best made and, perhaps, the most costly home in Oshkosh. Unfortunately he never lived in it.

Today, thousands of people from all over the nation visit the house and grounds annually. This is now the Paine Art Center and Arboretum — one of the major cultural organizations in Wisconsin.

Mr. Paine, born and brought up in Oshkosh, attended Lawrence College and the University of Michigan. Between 1917 and his death in 1947, he was president of the Paine Lumber Company Ltd., a concern which his grandfather founded in 1853. The company was a pioneer and leader in the building industry for its manufacture of paneled doors. It was the first to make the hollow core door, called Rezo — which is its chief product at present.

The financial success of the lumber company in its best years, was due to the brilliance of Mr. Paine. He

knew his business, he was inventive and, as can be seen in the house he built, was impatient with mediocrity.

For an architect, Mr. Paine went to Mr. Bryant Fleming of Ithaca, New York, considered one of America's outstanding designers of impressive residences at the time. Because of Mr. Paine's travels and reading, the style selected was old English; not a specific period, but rather a combination of 16th, 17th and 18th century architectural forms. This is similar to the typical country manor house, which has been added to over the centuries, that exists in Great Britain today.

The foundations were put in place at the corner of Algoma and Congress Avenues, around August 1, 1927, and allowed to stand a year before the stone walls were built. The limestone was quarried at Kasota, Minnesota. About 930 tons were required, which is roughly the equivalent to twenty carloads. The building, with its reinforced concrete and antique tile roof, is fireproof except for the woodwork.

Oak, walnut, maple, pine and even ebony, are used extensively throughout the Paine Art Center. Years before construction, Mr. Paine, at his company, put aside the every best grades of wood for his eventual private use. Some of the lumber, especially the solid walnut timbers in the dining room, were sent to the Forest Products Laboratory at Madison for special curing.

The actual construction required almost two years. During this time dozens of area stone masons, carpenters, plumbers, painters and decorators were employed. Craftsmen from Milwaukee were required to hand and machine carve the wood pannelling found in the various period rooms. The main staircase was fitted into place only to be taken down again and sent to Grand Rapids, Michigan. There it was carefully carved by Alois Lang and his artisans. A cousin, Anton Lang, played Christus for many years in the Oberammergau Passion play.

The depression years, which closed the Paine Lumber Company for a few years, and Mr. Paine's own desire that his house be perfectly made, prevented its completion until after his death. Therefore, the building was never occupied.

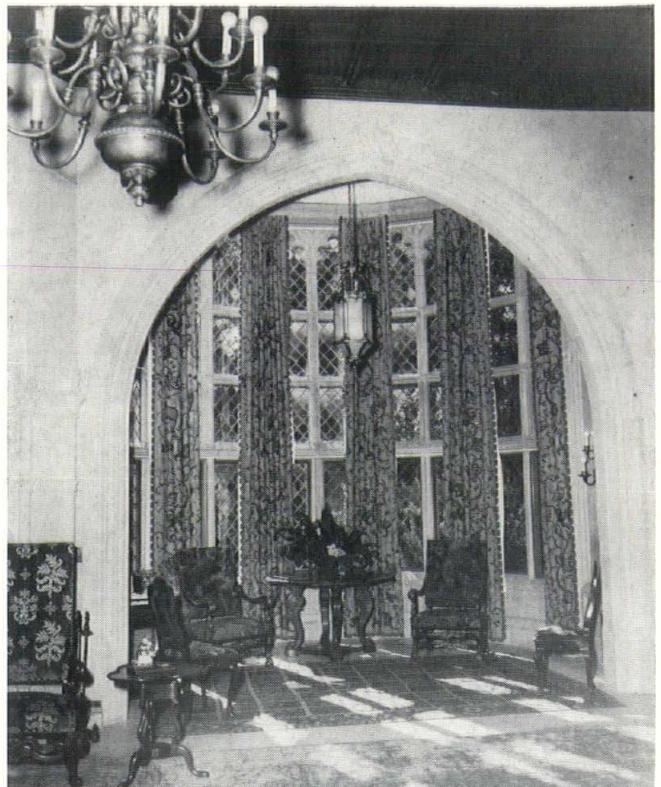
It had long been Mr. Paine's plan and dream to eventually open his house to the public. He loved the arts and crafts. He also loved Oshkosh and wanted to leave a place of beauty in his home town where original art from the past and present could be seen, appreciated and enjoyed.

About a year after Mr. Paine's death, his widow, Jessie Kimberly Paine, and her sister, Mrs. Mary Kimberly Shirk, saw to finishing and correctly decorating the house. During September, 1948, the first visitors were admitted, free of charge.

In contrast to many art centers and museums in other cities, the Paine Art Center does not receive any tax support other than being tax exempt as a non-profit public educational and cultural institution. It is maintained solely by invested funds left in trust by the generosity of Mr. Paine.

During the past sixteen years no changes to the original plans have been made, nor will they be, according to Mr. Paine's request. The only exception to this was the recent addition of a needed public entrance. This involved the enclosing of a large summer porch with bronze and glass, a space made for the information and sales desk, and an outside terrace and walk. Architects for the job were the Oshkosh firm of Irion and Reinke.

The permanent collection of period furniture, antique silver, oriental rugs, sculpture and paintings were selected by Mr. and Mrs. Paine during the 1920's, 30's and 40's. This is now being added to as opportunity permits. Recent accessions are two 18th century English portraits by Joseph Wright (1734-97), a sterling silver epergne centerpiece dated 1769, a portrait by William Merritt Chase (American, 1849-1916), two landscapes by George Inness (American,



*Off the Great Hall of the Paine Art Center, is this Tudor alcove with its Romanesque pointed arch. Note the bronze chandelier, embroidered crewel draperies and English period furniture.*



*This detail shows the capitals of the many columns which frame each window in the garden room of the Paine Art Center.*



*Detail of light gray marble fireplace in the second floor sitting room of the Paine Art Center. It harmonizes with the other American Victorian furnishing in the room.*

1825-94), a winter scene by John J. Zang (German-American, 19th century), a river view by Charles Francois Daubigny (French, 1817-78), a religious painting by Gerard Dou (Dutch, 1613-75), two large 16th and 19th century Persian carpets, and a series of 17th century English architectural engravings.

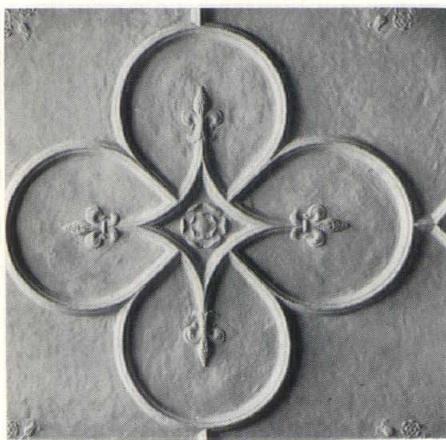
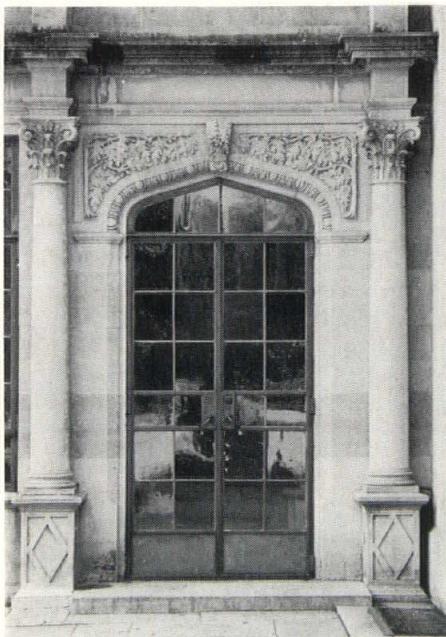
Each month a different traveling art exhibition is held in the three spacious ground floor and two first floor galleries. These vary greatly in their nature to suit a variety of tastes. In recent years efforts have also been made to originate and sponsor at least one major art display which will have a lasting effect and will attract a large number of people. Such shows as "Antique English Silver," "George Inness," "Old Master Paintings," "Russian Icons," and "Charles Francois Daubigny," have gained wide notice in area and national publications. Because of these special events, attendance has more than tripled over the past five years.

The most outstanding display for 1965 is called **WHAT IS WEDGWOOD?** Over 400 original 18th century ceramics by Wedgwood will be seen only at the Paine Art Center, during May and June. These are borrowed from important public and private collections

in Boston, Chicago, Kansas City, New York and Philadelphia. A complete and illustrated catalogue is being printed. It is anticipated that this attractive and educational exhibition will be the best attended of any ever held in Oshkosh.

From September through April, the Paine Art Center and Arboretum, 1410 Algoma Boulevard, Oshkosh, is open on Saturdays, Sundays, Tuesdays, and Thursdays, from 2 to 5. During May, June, July, and August, the visiting hours are from 1 to 5 daily, except Mondays. Everyone, 13 years of age and over, is always welcome to visit this privately supported museum and its grounds.

With today's technology, and ways of living, one may wonder what value the Paine Art Center has to the architect. It might be difficult to imagine living in the house much less attempting to build such a monument. To many the correct lesson to learn is not *why* it was created, but *how*. The craftsmanship of wood-working, stone-carving, rug-weaving, silver-making, and even picture-painting, is at a very high level. To see things well made is informative, inspirational and pleasurable.

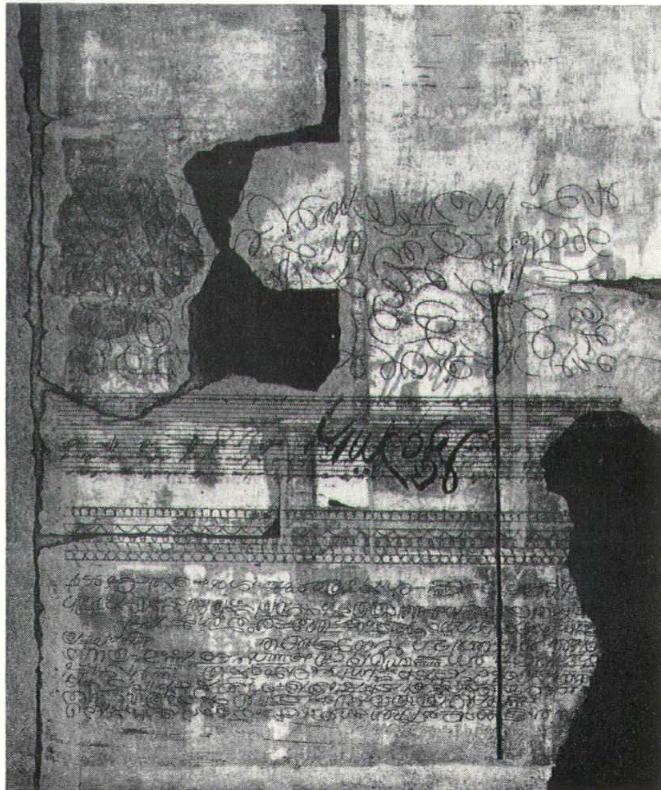
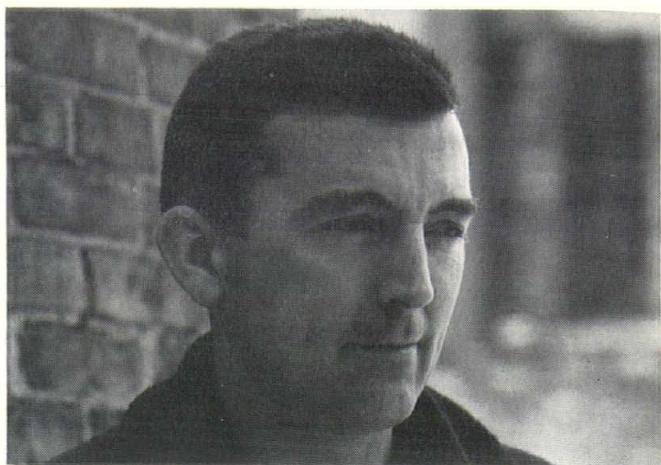


*Each ceiling in each room of the Paine Art Center is treated differently. Here is a detail of one in the foyer to the Great Hall. It is of cast plaster. The design is the Tudor rose and fleurs-de-lis.*



# arthur thrall

by Margaret Fish



Chronicle 9/30

Paintings and prints by Arthur Thrall, of the art faculty at Lawrence University, Appleton, have been unwaveringly strong in structure since his student days at Milwaukee State Teachers College. He was graduated in 1950 and began immediately to win awards, 46 to date, for his work, but principally for his prints. Jurors, as well as critics and collectors, admire his architectonic design, his masterly craftsmanship, his elegance in projecting personal aesthetic unities.

In the early phase of his career, he most often painted and printed the human figure and visage or the shapes and communal expressions of city facades. Then, nature's shore lines and sky forms began to appear in his work. His work of this period, covering about a decade, he speaks of as having been *anecdotal*, on the story telling or personally reminiscent side.

Now, he has turned to man's hand written records, to his visual word-documents, for inspiration. From these, he is abstracting elements and translating them into compositions that are complete objects in themselves. The etchings (all with some color in the original but reproduced in black and white on the opposite page) are examples. The calligraphic-seeming forms convey no verbal ideas; they exist as pure design. But they do evoke the aura of handwritten records bearing the freight of human experience and ideology.

Calligraphy, that inseparable union of visual symbol and idea, always has thrilled Mr. Thrall. But he became an open addict in 1961, when he visited the national archives in Washington and studied at length our great national documents done in noble hand script. He mused, regretfully, that this art no longer was part of everyday life, and that, indeed, fewer and fewer people were writing by hand at all. Since then, he has made intensive examinations of the records of all ages and civilizations by visiting document repositories in great American libraries and museums.

Whether looking at ancient Persian cuneiforms, medieval manuscripts of Europe and the Near and Far East or historic documents of America, he was struck by the directness of forms, their immediacy. Their very shapes spoke out, apart from literal meanings. This directness he embodies and expresses in his present day work.

Mr. Thrall is master of wood engraving and relief and of stone lithography as well as the intaglio methods in metal. Most recently the latter has been receiving his concentrated attention and he has learned to impose infinite gradations of tone, texture and line onto the copper plate. He is using softened shades of umber, ochre and sanguine inks along with black, and these give added radiance to his prints. In "Matrix" and "Folio," he has printed more than one color from single plates but used two plates for the others.

His titles help suggest his intent, although it is unmistakable in the works themselves. Other names are "Ceremonial Document," "Document" and "Chroni-

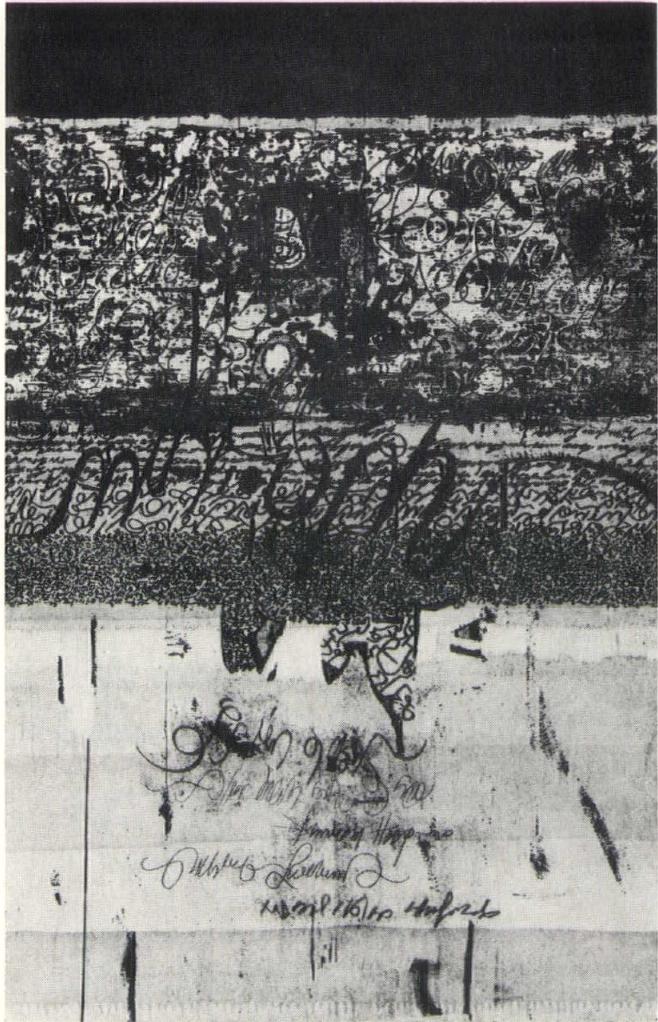
cle." He combines Western calligraphic derivations freely with images from Near Eastern and Oriental writing. The first give his designs a declamatory precision and the other two contribute a quality that might be described as melodic.

Mr. Thrall notes that hand writing in the Western world today is freely cursive, or running, and he agrees with James Johnston Sweeney that this typifies a highly mobile age. Modern painting and sculpture, more than architecture, expresses this mobility. He wishes that architects would take a cue and create more fluidly . . . buildings, for some purposes, with movable walls, as an instance.

He would like the challenge of being asked to create work in his own style for an architectural structure. "But my work, or any other artist's for that matter, would have to be planned for from the beginning, as an integral part of the whole design," he added. He

wished that architects, when they seek the services of *other artists*, would not hesitate to approach the best. They would find often that leading artists will ask prices no higher, or very little more, than those of mediocre hacks, he maintained. He said he used the phrase *other artists* with deliberation, to imply that, after all, the true architect is "first an artist."

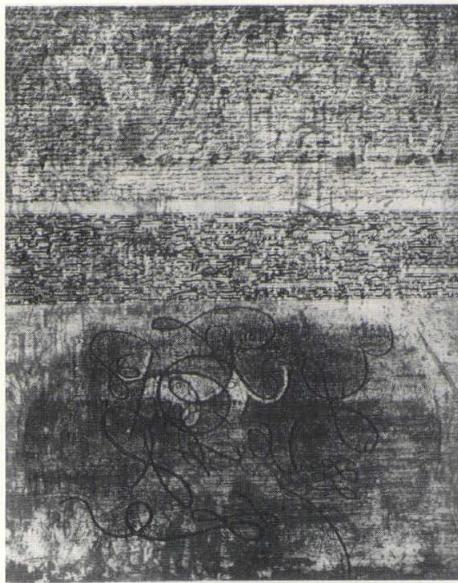
Mr. Thrall received his M.S. from Wisconsin State College in Milwaukee (now the UW-M) in 1954 and has studied also at the Madison campus, the University of Illinois and Ohio State University. Last year he had a Tiffany grant for research in graphics. Next year he will have a year's sabbatical from Lawrence University, and he plans to spend much of the time studying the history, present condition and potentials of paper. Near-at-hand resources are the paper mills of the area and the Paper Institute which is connected with the university.



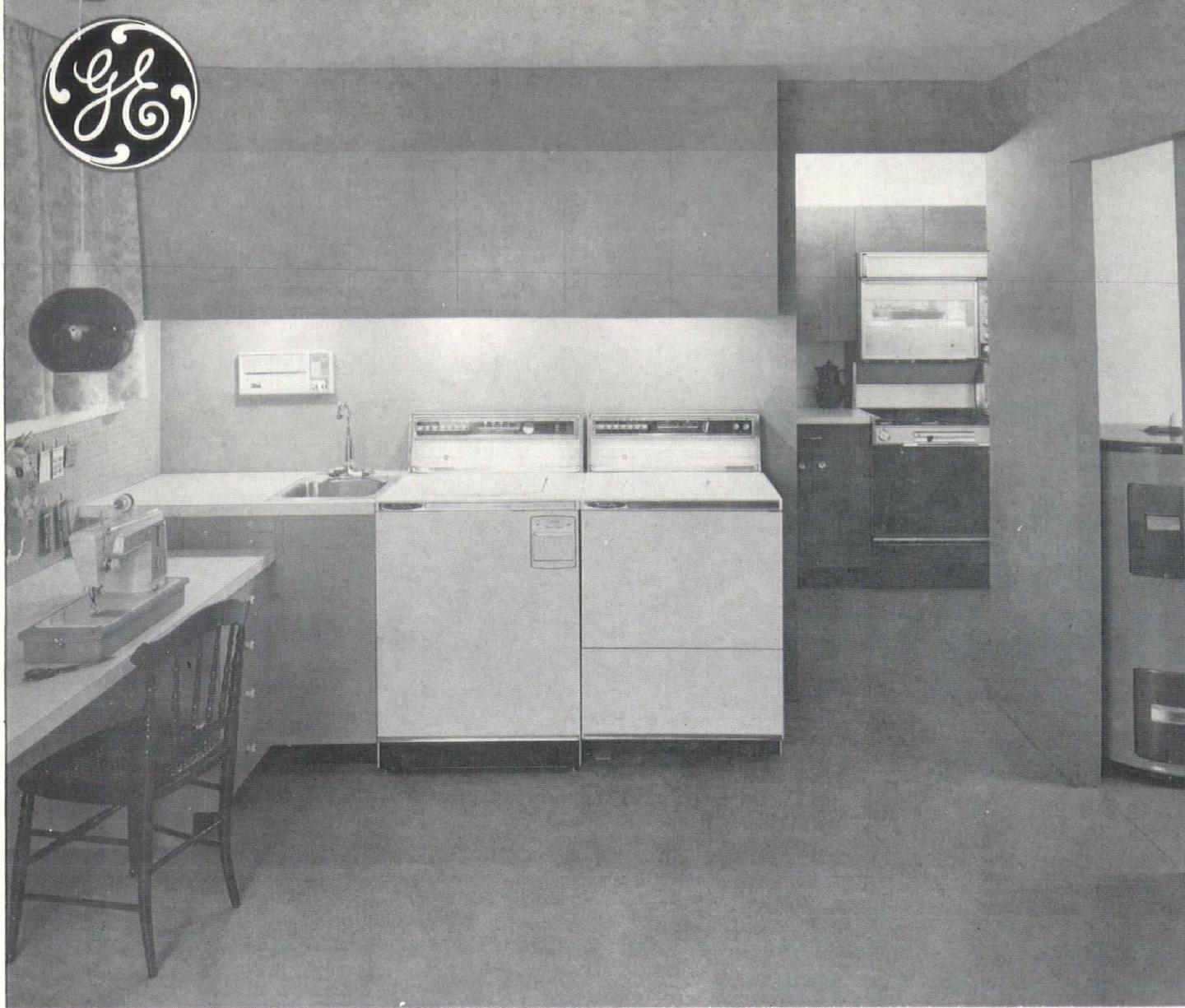
Ceremonial Document A.P.



Matrix 12/16



Document 29/30



WA-1250A Washer, DE-1220A Dryer, YRGF-52 Water Heater, W-370 Intercom, J-796 Americana Range.

## New big-capacity Filter-Flo® washer has exclusive MINI-BASKET.\*

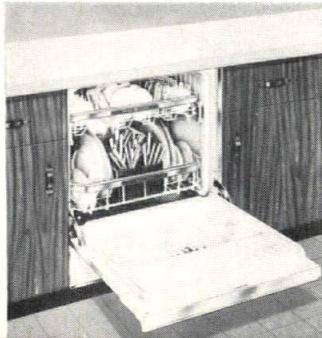
General Electric's Filter-Flo washer is a washer for all washables. Washes up to 14 lbs. of heavy fabrics truly clean. MINI-BASKET takes care of lacy slips, blouses, sweaters and left-over loads of regular laundry. Matching dryer has G.E.'s exclusive Compensated Control that automatically determines when clothes are

\*Trademark General Electric Company.

properly dry, fluffy-soft and ready to put away. Built-in sensor maintains constant contact with drying clothes and room temperature . . . prevents overdrying. Dries up to 14 lbs. of heavy fabric washloads at one time.



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This G-E undercounter dishwasher holds 15 place settings and features Silver Shower, a separate plus washing action for silverware. The front panel is interchangeable so you can match any kitchen decor.



The fabulous Americana refrigerator has its own lighted countertop. Fresh food is kept at eye level where it is most convenient. Big 6.6 cu. ft. roll out freezer. Self filling ice tray. No defrosting ever.



J-245 Range, JH-30 Exhaust Hood, TB-12D Refrigerator, SS-200A Dishwasher, FC-800 Disposall®, RF-606A Kitchen Air Conditioner, W-370 Intercom.

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A compact 21 inches, it offers: precise pushbutton controls for exact heat, 4 high-speed Calrod® units, large capacity oven with broiler,

no-drip cooktop, removable oven door, appliance outlet and many more.

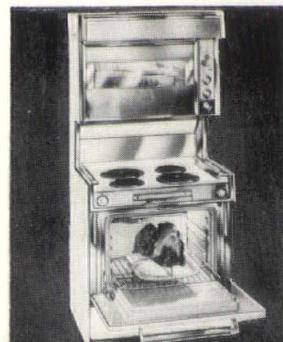
*The new JH-30 Exhaust hood shown above is only 30 inches wide. A practical complement for the Mark 21 range.*



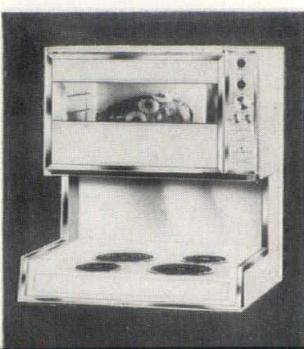
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This G-E Americana range has the amazing P-7 oven, the one that cleans itself electrically. It has a second oven, too, yet takes up only 30 inches of space. Built in two way exhaust system. Automatic grill. Automatic oven timer. Automatic grill and rotisserie.



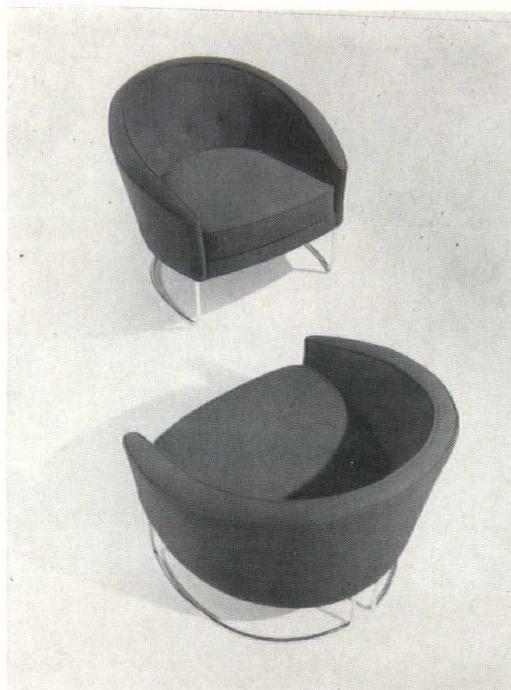
Here's another great way to save space and still offer the maximum in convenience and kitchen beauty. This Americana model provides a convenient, eye level oven, four high speed surface units, automatic oven timer, even an appliance outlet. One cable connects both oven and surface units.



Lounge chairs by American Chair Company include Architectural Modern, Italian Provincial, Early American, Scandinavian Contemporary. Each is available as a chair, a two-seater or three-seater with compatibly style tables.



*The Formula Pi Chair recently introduced by Richardson/Nemschoff is suspended on a very slender base . . . so brightly plated in chromium that it diffuses into the surrounding interior literally floating the seating form in space.*



*The steam-bending of wood is used today by Sheboygan area furniture manufacturers. The above designs are from modern American Chair-Thonet line, but frankly reminiscent of the early chairs which made Sheboygan famous.*



*In 1964 Richardson/Nemschoff's Contemporary Collection was the recipient of the Walnut Classics Award for outstanding and lasting design in walnut. The designer, Lawrence Peabody of Boston, was also cited with A. I. D. International Design.*



*Lawrence Peabody, A. I. D., advocates the use of strong texture in his furniture designs. These R/N chairs trim architectural lines are enhanced by open-weave cane.*



*American Chair dining chairs are constructed for rugged institutional use . . . 189 styles to choose from.*

# Sheboygan area furniture manufacturers

offer top design . . . and traditions of fine craftsmanship to the contract market

The manufacture of furniture in Sheboygan began in 1868. By 1891 there were about 12 "furniture manufactories" on the scene and Sheboygan had earned the title of "chair city," as foremost chair manufacturing center of the country. A fleet of Great Lakes schooners flying a chair flag brought lumber to Sheboygan and exported chairs to Chicago for distribution throughout the nation. The chairs for which Sheboygan became most famed were of bentwood construction. Today, Sheboygan still retains an important position in the furniture world and the tradition of fine furniture craftsmanship, finishing and steam-bending remain strong and true.

Out of seven furniture companies in the area . . . five have national distribution and two regional, four are in the contract field exclusively or to a fair degree with the greater percentage of production of the entire area going to the contract market.

The American Chair Company, founded in 1887, turns out a long line of chairs for varied institutional use in restaurants, schools, offices, hospitals, clubs, etc. The current American Chair catalog shows 189 different chair styles plus a selection of 57 tables for office, lounge and dining use. Designs run the gamut from English Tavern, Italian Provincial to "rattan" and Danish-style contemporary. The company retains a fulltime contract furniture designer to coordinate interiors, modify existing designs to meet contract specifications and, of course, to present custom furniture design upon request. American Chair Company has a complete showroom in the Sheboygan factory with furniture that is reputably sturdy and well constructed, living up to advertising claims of "durable and smart." They are among the few firms remaining today to offer steam-bending—which results in maximum strength, brings out the inherent beauty of wood and makes for more economical use of wood. American Chair affiliated with Thonet Industries also has a spacious showroom on the eleventh floor of Chicago's Merchandise Mart with perhaps the longest and most complete line of contract furnishings available today.

R-WAY Furniture, with extensive facilities in Sheboygan, has recently ceased its consumer showroom distribution to enter the contract field exclusively. Once known as the Northern Furniture Company and by far the largest area manufacturer, this company was founded by the Mattoon family, pioneer Sheboygan residents. Through the years R-WAY earned a reputation for building a very superior line of elegant period and traditionally style home furnishings strictly in the

higher price brackets. Today, in their contract work, they are catering largely to the hotel-motel trade.

Richardson/Nemschoff, a comparatively new trade name on the Sheboygan scene, is in reality the "marketing merger" of two primary manufacturers, involving Richardson Brothers Company of Sheboygan Falls, Wisconsin, century old case goods manufacturer, and Nemschoff Chairs, Inc., of Sheboygan. Joining forces in 1957 to retain a common marketing organization and develop a common design philosophy, Richardson/Nemschoff (R/N for short) founded a continuous collection of home furnishings that included all areas of the home. The resulting R/N Contemporary Collection received national acclaim in a few short years and recently Richardson/Nemschoff has begun to offer an increasing number of designs for contract use. R/N contract pieces are notably contemporary, ultra-smart, primarily the work of Lawrence Peabody, A.I.D., of Boston. Richardson/Nemschoff was awarded A.I.D. International Design Awards in both 1960 and 1962 for Peabody-design pieces, and in 1954 was winner of the Walnut Classics Award for outstanding and lasting design in walnut. Richardson/Nemschoff has showrooms in major cities, coast to coast, and Canada including the Merchandise Mart in Chicago.

Of particular interest to the contract market is the work of Sheboygan's Nemschoff Chairs, Inc., in the field of geriatric seating. A leader in developing new concepts in seating comfort and utility for the elderly, Nemschoff Chairs offers a line of attractive styled "geriatric chairs" currently being used in leading nursing homes throughout the United States.

American Chair also offers a fine line of institutional geriatric furniture which includes platform rockers and high-back lounge chairs, specifically proportioned for elderly people.

Another concern, Ebenreiter Lumber Company, listed in the Sheboygan directory of furniture manufacturers, specializes only in contract built-ins, a growing and competitive new industry serving the contract trade.

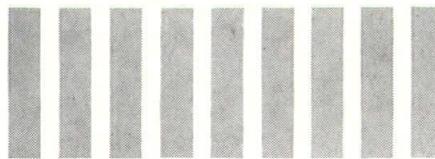
The lure of the South and low overhead and labor costs have had their toll on Sheboygan furniture industry in recent years. Most of the companies that have remained have shown marked growth and the trend to contract furniture manufacture increases. The story that began nearly a hundred years ago in "quantity" has become one of "steadfast quality," meeting well the rigid demands of the contract market today.



## look alikes?

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## What Function Can the Interior Designer Perform for the Architect?



Louise A. Forrer, A.I.D.

The subject of the relationship between the architect and the interior designer is not a new one and has been discussed, both pro and con, for many years. It is not my desire to further discuss the broad aspects of the subject; however, my objective is to logically point out how we feel an architect can benefit from cooperating with an interior designer.

When an architect is commissioned to design a building, he is responsible for creating a structure which adheres to the ideals of his client and is aesthetically and technically correct. By adhering to these principles, the completed building will reflect the architect's integrity and greatly enhance his reputation. While designing the building, the architect consults with professionals in technical areas such as heating, lighting, plumbing and ventilating. By consulting with these experts, the architect can better fulfill his responsibility of constructing a building that is technically correct in all aspects.

An interior designer is also a professional consultant in his field. He has had professional training, many years of experience and devotes his full time to designing interiors. He is abreast of all new products that are available in his field. He attends trade shows, design seminars, works closely with manufacturers, reads trade magazines and has a wealth of knowledge regarding commercial interiors. Why shouldn't the architect then call on an interior designer, who is just as much an authority in his field, to assist him in properly carrying out his responsibility for aesthetic correctness?

The exterior and interior of a building must have continuity. If these two are not interlaced, the responsibility undertaken by the architect has not been fulfilled and the completed building will not represent total design. The interior must be aesthetically correct as well as fulfilling the needs and requirements of the client. In these two areas, a well qualified interior designer can greatly assist the architect.

An interior designer with integrity and dedication will approach a design job keeping three major responsibilities in mind: the human factor, the economic factor and the architectural coherence.

The human factor concerns itself with creating an environment for the people who work and visit the building. The designer attempts to create surroundings that are pleasant and efficient, tailored to each activity, encompassing spaces, lighting, acoustics, colors, etc., and other elements that affect people's senses.

The economic factor involves designing the space to make it function as economically and efficiently as

*It is the intention of the WISCONSIN ARCHITECT to start a "conversation" with professionals of all related fields. In this issue we have requested thoughts and contributions from two interior designers on the subject of the benefits of cooperation between architect and interior designer as they see it. Your reactions to their concepts are invited.*

• The Editor.

possible. This pertains to using the space to best advantage for the client's needs as well as selecting interior building materials and furnishings that are practical and easy to maintain.

The budget of the client must be considered and the designer's knowledge of sources in all price ranges is most important.

The architectural coherence means the continuity of interior design with the exterior architecture. The interior designer must always keep in mind, when designing the interior of a building, that it must be harmonious with the basic architecture.

In order to accomplish the objectives which we have set forth, the interior designer must devote a great deal of time to performing the following specific duties.

1. Space planning which involves a study of the client's present operations, interviews with key personnel, and recommendations for new layout. Space standards for the type of work the individual is doing, size of offices, and allowance for expansion must also be studied.
2. Designing special areas and items that are peculiar to the client's business.
3. Selecting interior materials including type of floor covering, wall coverings, decorative lighting fixtures, window treatments, hardware, etc.
4. Preparing color schedules for all areas, including wall color, floor colors, upholstery, etc.
5. Selecting all furniture and furnishings, including decorative accessories that will be used in the building.
6. Supervising installation of all furniture and furnishings. Last but not least, following up on any details which need attention in order to assure complete client satisfaction.

All of the above require an endless amount of time and diligence, working with clients' personnel, preparing layouts, wall elevations, and specifications. A professional knowledge of the technical aspects of color, line, design, and space planning procedures are necessary. A competent interior designer is well qualified to handle all of these details.

We feel that a close association between the architect and the professional interior designer can relieve the architect of a major responsibility in constructing a building. It is also our contention that through such an association, the architect will better fulfill his obligation to the client and enhance his professional reputation.

# professional collaboration

## between architect and interior designer

Robert L. Jacobson, A.I.D., and John M. Flickinger, A.I.D.

*"We are extremely pleased with our new Administration Building and its beauty and efficiency, which we attribute to the co-ordinated efforts of our architect and interior designer working in constant consideration of our needs and requirements. Our first selection was a most capable architect, Donn Hougen, A.I.A., Wisconsin Rapids. A wise decision was to select an interior designing firm, Jacobson Interiors, Inc., American Institute of Interior Designers, Milwaukee, to come into the project at the planning stages."*

Donald Lichy, Vice President and Treasurer  
Nekoosa Edwards Paper Company, Port Edwards, Wis.

The above quotation is noteworthy in that it exemplifies the final achievement that both architect and interior designer strive for in each project — a pleased client.

After the architect and client had worked out the type of building, space requirements, and arrangement and location of various work areas and functional efficiency, and at the stage of working drawings we were called to the project.

Our first need was to become thoroughly familiar with the architect's concept of the building's design and space function, and second, to learn the owner's requirements for each space area as well as their overall concept of the image they wished to project by the interior design. After several conferences with both architect and owner, and with a large roll of blue prints and a set of specifications, we went to work analyzing each of the 183 separate spaces charting materials specified or suggested.

Before materials and colors are selected, a preliminary plan for the furniture requirements and most functional arrangement of space use was made. In the development of the preliminary plan materials were considered for both architectural and furnishings. After further conferences with architect and client, the interiors were beginning to take shape and a color theme for the entire building interior was under way.

The next stage was the preparation of a complete color layout co-ordinating all architectural and decorative background materials. This was followed with a complete specification outline of all furnishings and decorative materials not included in the general building contract together with our contract price quotation.

On a project of this type we work in two stages. First is planning and designing time including conferences, research, job supervision, and travel on an hourly rate plus expense basis. This includes complete

specification for all furnishings involved together with our contract cost estimate.

The second stage is the ordering, processing, and making complete installation of all furnishings involved.

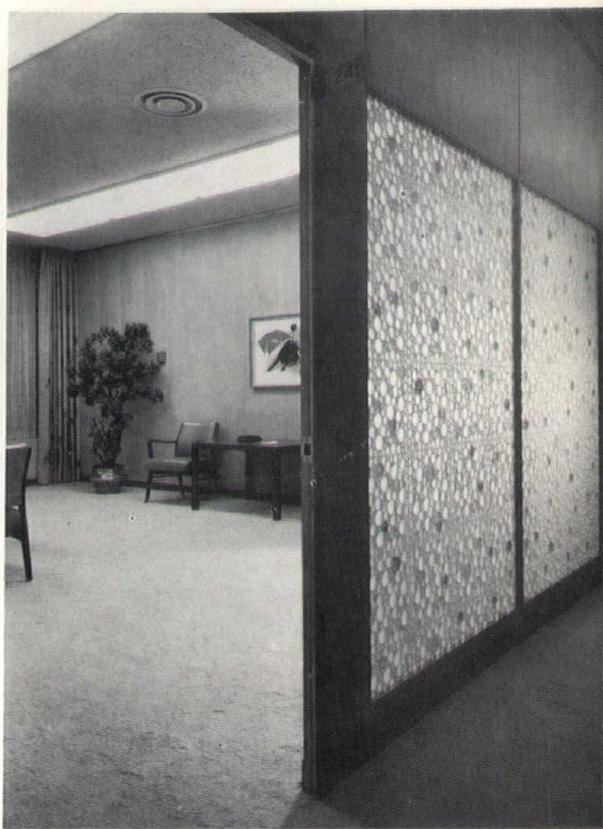
Through this method we feel our client is getting the very maximum of our ability. In the first plan stage, we are devoting our efforts to creating the best possible job. We do not offer our professional ability to lead into selling merchandise. It is therefore our belief that working in these two stages the client is getting the best possible result at an equitable cost.

In both the Nekoosa Edwards Paper Company and Wisconsin Electric Power Company projects, murals have been involved as an important feature. In each case we worked out a theme with the architect and owner and we selected three or four artists whose work seemed to fit the project and paid each for submitting their interpretation. The mural for the Reception Room at the Nekoosa Edwards Paper Company was most interesting as it was made entirely of paper, as a paper mosaic. An interesting feature of the Wisconsin Electric Power Company mural for the Employees Cafeteria was the fact that it was over fifty feet long and only five feet high and could not be viewed in its entirety due to several structural columns. Jack Madson, the artist selected to do this mural, made a series of montages that were vertical in feeling and as a result one viewed a completely integrated and balanced scene from any area in the room.

For the Wisconsin Electric Power Company Fifth Floor Employees' Club addition, we came into the project also at the planning stage and worked with Austin Fraser, A.I.A., of the firm of Grellinger-Rose, Associates, Inc. Our procedure on this job worked out to the owner's complete satisfaction using the same two stage method. This particular job required one year in the planning stage and a greater part of the second year for completion and installation.



Reception area, Nekoosa-Edwards



Room divider, Nekoosa-Edwards



Fifth floor, Employees' Club, Wis. Electric Power Co.



Conference room, Nekoosa-Edwards



Wis. Electric Power Co.

# cabinet and case-work

by Sylvester J. Stepnoski, A.I.A.

Russell Sturgis, F.A.I.A., in his "A Dictionary of Architecture and Building," 1902, defines cabinet making as the art and trade of making fine woodwork, whether for furniture (the word cabinet deriving from the fine chests of drawers used for the safekeeping of precious articles by the nobility of Western Europe during the Renaissance) or for the interior finish of houses, ships and offices.

From being a term formerly confined to furniture through a period of evolution in England, it eventually came to refer to a variety of forms generally hollow, fixed, or movable, limited by three or more joined planes of fine woodwork.

Since the theme of this issue deals primarily with built-in features, movable units or furniture will not be herein related; but only the general nature of built-in cabinet work, or as the term is often used today, casework. This eliminates rougher carpentry dealing in large pieces, generally nailed exterior or interior trim, doors, etc.

Cabinet or casework (also such work as raised and moulded panel work, period fireplaces, etc.) is distinguished by careful, accurate fitting, by the lightness and refined scale of their productions, and by the predominant use of fine and hardwoods, glued and joined connections, and generally a varnish or polished finish.

Naturally, the exact connotation due to the supercedence of hand craftsmanship by machine cutting and shaping tools has altered the whole approach. Today, cabinet work presupposes precision woodwork.

Finishing may be on the job for much custom work (executed to precise drafted original design or detail) or in the case of stock factory production, delivered finished.

Some items partially assembled are often classified as special millwork.

Simply phrased, cabinet and casework are often generally considered as "architectural woodwork" and are so specified.

The pragmatic wisdom of the past has been verified by modern wood research particularly in the choice of material (specie), seasoning, methods of connection, sealing and finishing.

Wood is hygroscopic, meaning it will shrink or swell if exposed to drying or to moisture. Wood's ability to stay in place is the measure of this change and depends upon specie, seasoning, moisture at time of use, sealing and grain direction.

The National Lumber Manufacturers' Association grades both hardwoods and softwoods according to this ability to stay in place, from groups 1 through 4. While the spread between adjacent groups may be slight for equal grade it may be considerable between group 1 and 4.

For example, in hardwoods Cherry group 1 and Sycamore group 4, and in softwoods Redwood group 1

and Norway Pine group 4, are extremes, and use together in a common joint may not prove too compatible.

Since initial low moisture content means reduced variation potential, moisture should not exceed 7-10% for interior work in this region, less in dry areas and more in damp areas. Humidity if variable slowly reflects in wood, but constant drying or humid conditions bespeak trouble. The writer recalls a very tightly built masonry church, with top grade sealed windows, etc., where in the  $-20^{\circ}$  weather of winter, the pews opened at the end ply laminations. The answer — humidity supplied in the coil section of the steam air handling units.

Water repellent treatments are generally relegated to softwoods for exterior work.

The finishing is a factor in minimizing moisture content, hence stability. Witness the finishes of the violin masters. However, as no coating is entirely moisture-proof, all surface edges must be sealed.

The writer recalls a discussion at the Forest Products Laboratory concerning plastic laminates and their stability, the laminate being considered the sealer. It was felt it had an asset value, but it was pointed out that cutouts for locks, butts, and any edge trimming require the same sealing required of native wood.

The first coat (primer) rarely forms a substantial seal. Hence, the practice of semi-finishing work by stain and shellac, and finishing after installation and hardware fitting, tops, etc., can lead to trouble unless very promptly done.

Linseed oil alone is low in effectiveness, but a resin or such drying oils to form varnish is effective, paint more so, and enamel the best. Lacquers, unless very special, rate below varnishes.

Modern plywoods used for backs, sides, shelving are basically stable. In the solid stock for drawer fronts, stiles, rails, etc., flat or plain sawed lumber will tend to twist and cup much more than quarter sawed in hardwoods, or vertical grain in softwoods. Quarter sawing is expensive and not always available in all species. Therefore, most modern cabinet work is plywood faced, influenced by the desire for flush design and more interesting grain and texture in nominal cost range. Refer to plate 39 from Knobloch's "Good Practice in Construction" Series II, published in 1925, showing the detailing of a cabinet, and apparently using solid stock.

Compare this to the modern detail of the Architectural Woodwork Institute and note the almost total use of plywood for major pieces.

Plywood and laminated faced plywoods are paramount in modern work; lending self to lower cost, more variety within cost range, and *stability* in large pieces. Mouldings are generally flat or stock profile, because the cost of cutting the steel knives for forming custom mouldings is prohibitive and because few of the crafts-

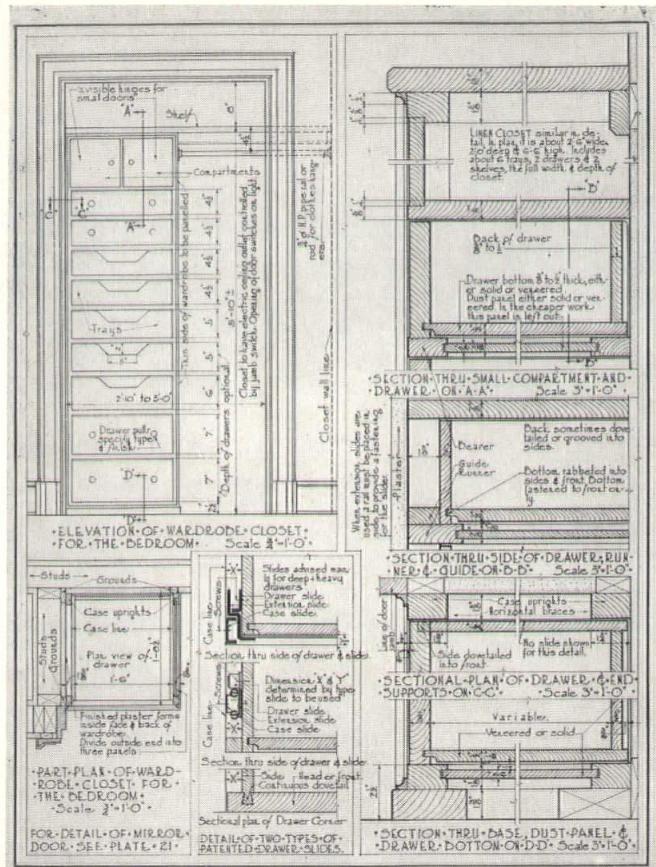


Plate 39, Built-in Wardrobe

men are available except in stock production factories or exclusive custom shops.

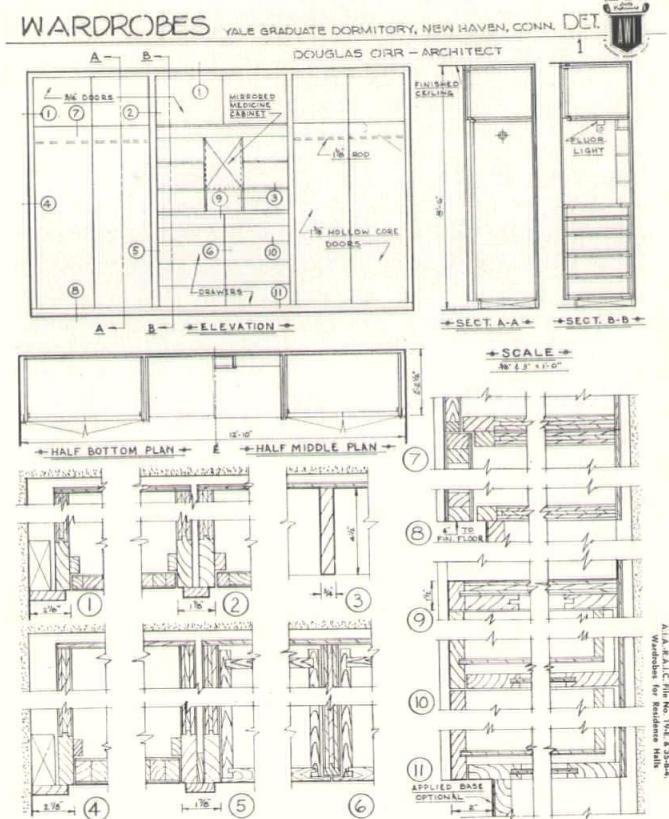
A grand example of refined classic millwork, casework, panelling exists in the Paine Museum at Oshkosh. Here are examples of raised panels, mouldings, etc., all custom created from the Architect's details, executed by master craftsmen, in many wood species and artfully "put together" with exquisite joinery. Such work, except for the very affluent, is rarely seen as the detailers and designers are not found in our T-square and triangle draftsmen and designers. French curves sell no more except in Hollywood.

A study of any text such as "Architectural Graphic Standards" will illustrate methods of wood joinery. The dovetail, the tightest joint, is rarely seen today; although I note kitchen cabinets by a well-known Indiana stock manufacturer have dovetail joints between drawer front and sides. Needless to say, in many years we have had not one loose drawer front. Note detail plate 39 of similar construction. Then note the covered joint of the modern detail. This is good but many today have a simple tongue and grove joint. This and housed joints have no shouldered material to resist pull or movement.

Needless to say planted or face nailed joinery is cheaper, but in its real essence is hardly cabinet work, but a form of refined carpentry.

Since modern machines make good joinery a shop matter, attempts to construct casework on the site are not in the province of cabinet work.

This does not preclude the many virtues of stock cabinet work. Frankly, the methods of joinery, pre-



Modern detail, Built-in Wardrobe

finishing, back sealing, hardware fitting, of stock cabinets are often far superior to so called custom work poorly detailed by inexperienced draftsmen.

The selection of materials, veneers, etc., is often superior to the average custom made to variable dimension piece. The modern developments are primarily directed to the mass market and make good casework available in stock units for many types of buildings such as schools, hospitals, dormitories, etc. There is a vast range of manufacturers covering an entire range of appearances and qualities. A study by the architect of the construction details should inform him of relative values. Being able to choose the materials and finish and the service facilities required, he is able to provide a client with a basically satisfactory job. If the stock items are not the answer in detail, he can develop his own, but must bear in mind that developed joinery, heavy pieces, and mouldings can be had only at extra cost.

The future in architectural casework for average work leans heavily toward built-in's and stock manufacturers. Only occasionally will the architect be able to pull out the old classical details. When he does he will have visions of the old craftsmen, hand rubbing, mitreing and blue chalking.

He may become nostalgic and gaze wistfully at the moulded planes and ever returning charming curves. As an artist he may sigh, but he will follow the economic imperative for good construction, simplicity and economy.

Fine cabinet work will always exist, but the scales are weighed for production.

## Income Tax Benefits of Partial Use of Residents for Business

by Milton P. Stein, CPA

An architect who maintains an office in his home is entitled to a deduction of a part of his expenses for the cost of maintaining the home and for depreciation on the building. He is entitled to the deduction even if he maintains an office elsewhere providing the use of the office in his home is necessary to the conduct of his practice.

The architect's home may be a rented apartment or flat, a cooperative apartment, a condominium or a single or multiple family dwelling which he owns or which is rented by him.

A self-employed architect, either as a sole proprietorship or as a member of a partnership, may deduct the appropriate expenses of the office he has in his home, but an employee may deduct the expenses only under certain circumstances. The employee-architect must be required as a condition of employment to provide his own space and facilities for the performance of his duties and he regularly uses a portion of his residence for that purpose. The voluntary, occasional or incidental use by an employee of a part of his residence does not entitle him to any deduction. In either situation the burden of proof of the business use and of the expenses rests upon the taxpayer. It is therefore necessary that adequate records be kept so that the deduction will not be disallowed.

The amount of the deduction is based on an allocation of the expenses relating to the business use of the residence to the total of the expenses. The expenses that may be considered are those which would be deductible if the entire premises were used for business, such as rent, light, taxes, interest on mortgage, repairs and maintenance and depreciation. No one particular method of allocation is required. Any method which is reasonable under the circumstances will be acceptable. Allocations of expenses and depreciation is generally based on a comparison of space used for business and personal purposes. First, find the area or number of rooms which is used regularly for the business purposes and take that as a percent of the total area or number of rooms in the house.

When a room or other space is used only part time for business purposes, the space allocation must be further allocated by the ratio of time actually used for business to the total time available for all use. An example to illustrate these rules follows:

An architect uses two rooms of his residence exclusively for a business purpose. The rooms comprise 25% of the area of his residence and he incurs the following expenses for the year: real estate taxes, \$800;

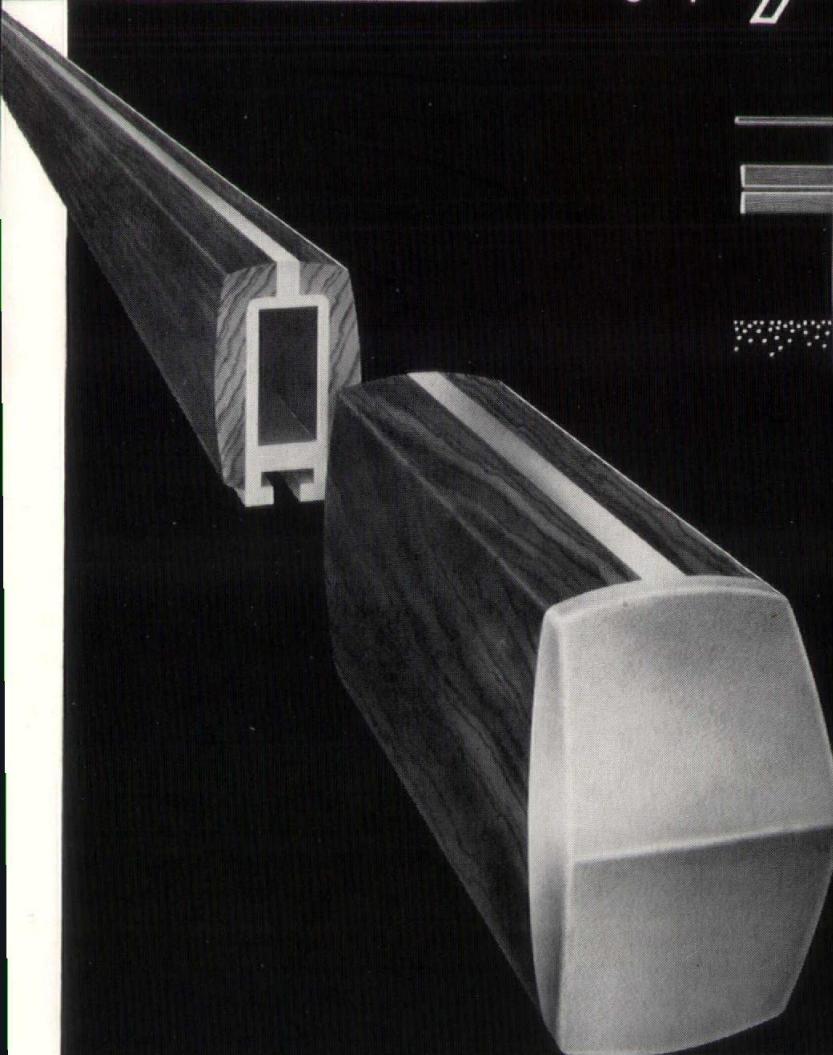
electricity, \$100, of which \$60 is attributed to lighting and \$40 is attributable solely to personal use; fire insurnace, \$40; gas, \$250, of which \$200 is attributable to heating and \$50 is attributable solely to personal use; interest on mortgage, \$600; painting, \$440, of which \$40 is the cost of painting the office and \$400 is the cost of painting the outside of the house, and depreciation of \$500. (Depreciation is based on the lower of cost or fair market value.)

The deductible amounts are computed by allocating 25% of all expenses to business use, as follows:

	Total Amount	Deductible Line 6, Form 1040	Deductible Line 11a, Form 1040
Real Estate Tax.....	\$ 800	\$ 200	\$ 600
Electricity .....	60	15	—
Insurance .....	40	10	—
Heat .....	200	50	—
Interest .....	600	150	450
House Painting .....	400	100	—
Depreciation .....	500	125	—
	<hr/> \$2,600	<hr/> \$ 650	<hr/> \$1,050
Painting of Business Rooms .....	40	40	—
	<hr/> \$2,604	<hr/> \$ 690	<hr/> \$1,050

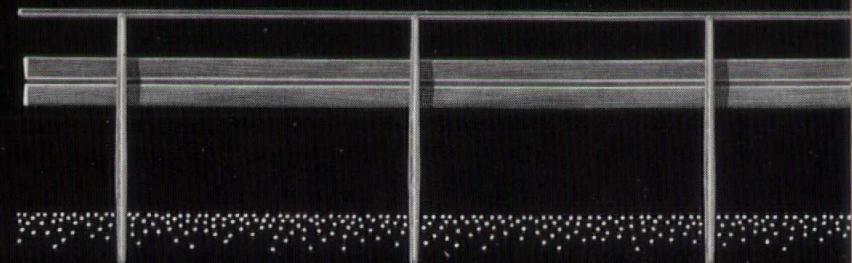
The self-employed architect in this example would be entitled to a deduction of \$690 in arriving at his total income figure (line 9, Form 1040) even if he takes the standard deduction or itemizes his deductions. He would have to report these amounts in separate Schedule C of Form 1040. Also deductible, if he itemizes his expenses (line 11a, Form 1040) is the balance of the real estate taxes, \$600, and interest, \$450. These items are deductible along with any other itemized deductions such as contributions, etc., in arriving at his income subject to tax (lines 11a and 12, Form 1040). In the case of an employee-architect, the total deductions are the same as in the case of a self-employed, except that they may be deducted only in arriving at his income subject to tax (lines 11a and 12, Form 1040), and only when he itemizes his deductions on page 2 of Form 1040.

A deduction of \$690.00 (for a married taxpayer filing a joint return with a net income of \$20,000) will result in a saving of income taxes of \$207.00; for a single taxpayer under the same circumstances the saving is \$348.00.



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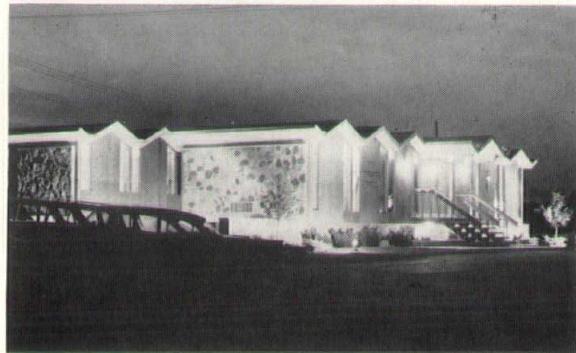
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# Architectural Examination April 19-22, 1965

## Wisconsin Registration Board of Architects and Professional Engineers March 15, 1965—Closing Date for Entrance to This Examination

### Division I—Qualification and Preparation for Practice

*Exam A*—Natural Aptitude and Theoretical and Practical Training.

*Exam B*—Personal Audience—When the applicant has satisfactorily passed the written portion of examination and his application shows that he may have the requirements to pass Exam A, he will be scheduled for Exam B, his Personal Audience before the Architectural Division of the Board. (1 hour)

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*First Day—April 19, 1965*

### Division II—Structural Design

	Time	No. of Hours
<i>Exam C</i> —Structural Design .....	8 A.M. to 12 Noon	4
<i>Exam D</i> —Structural Design .....	1 P.M. to 5 P.M.	4

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*Second Day—April 20, 1965*

### Division III—Architectural Design

<i>Exam E</i> —Architectural Design .....	8 A.M. to 12 Noon	12
	1 P.M. to 5 P.M.	
	6 P.M. to 10 P.M.	

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*Third Day—April 21, 1965*

### Division IV—Construction, Equipment and Administration

<i>Exam F</i> —Building Construction .....	9 A.M. to 12 Noon	3
<i>Exam G</i> —Building Equipment .....	1 P.M. to 6 P.M.	5
<i>Exam H</i> —Professional Administration .....	7 P.M. to 9 P.M.	2

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*Fourth Day—April 22, 1965*

### Division V—History of Architecture and Composition

<i>Exam J</i> —History and Theory of Architecture .....	9 A.M. to 12 Noon	3
<i>Exam K</i> —Site Planning .....	1 P.M. to 6 P.M.	5

---

*Each answer sheet and drawing sheet (including rough sketches) must bear the candidate's —AX Number, but no name or other identifying information. All work must be placed (folded if necessary) in the large (9" x 12") manilla envelope.*

*Each set of questions must bear the candidate's signature and —AX Number. It must be placed on the small (4 1/4" x 9") white envelope.*

*Both envelopes should be sealed and returned to the proctor at the completion of each portion of the examination.*

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AD

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*American Institute of Interior Designers*

## President's Report

I am en route to Washington, D. C., to attend the annual meeting of the Committee on State and Chapter Organizations where we presidents will gather at the Octagon to receive our "pep talk" of the year. My predecessors have told me that this is an interesting experience.

But seriously, we have high hopes of accomplishing quite a bit while we are in these meetings. They may lead to a method of implementing some of the programs outlined for the year in my last message. Certainly, there will be something on the "war" as they call it — the War on Ugliness. It is supposed that "National" is going to kick this off formally at Convention time and we would do well to coordinate our program to theirs.

However, it is not too early to initiate our campaign to increase membership. Get some of these fellows from your office that have been thinking of joining for these many months. Thanks to the Executive Committee action last month, both Associate and Professional Associ-

ates will receive the *AIA Journal* as part of their membership privilege. It is a wonderful publication to get into the hands of the younger men and even the old-timers can get something out of it.

As it happens each year about this time we have lost some members for non-payment of dues. Some others have been suspended, but suspensions will not be permitted by the National body any longer. There have not been many "drop-outs," but it is discouraging to see when so many of us are doing everything we can to swell our roster. We hope to answer the question this year — "What does the AIA do for me?" It has never been answered to everyone's satisfaction — but the right answer lurks somewhere. It is answered pretty well, not in words but in action to those of us who serve on the Executive Committee. If it bothers you that you cannot answer it, call us for an invitation to attend one of the Board meetings. Attend and you will come out with a hint.

*Mark A. Pfaller, President*

## SEE US AT OUR BOOTHS AT YOUR STATE AIA CONVENTION

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### Amarlite Division of Anaconda Aluminum Co.

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### Edward T. Ver Halen, Inc.

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### Western Mineral Products Co.

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### Wisconsin Face Brick & Supply Co.

Booths 65 and 66

### Wisconsin Window Unit Co.

Booth 51

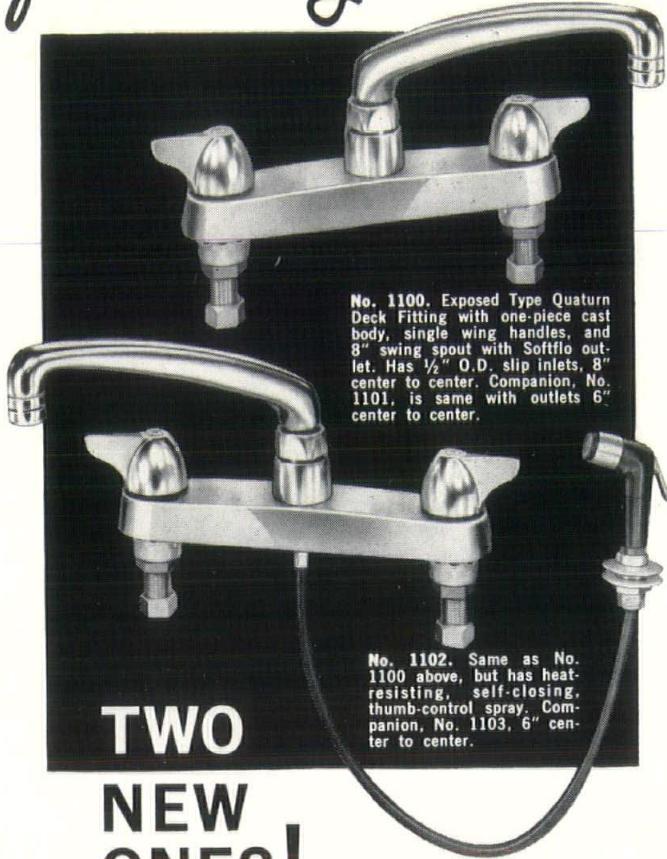
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## P/C Producers Council

The February meeting of the Producers Council was held at the Milwaukee Inn on Monday, the 22nd. Mrs. Ello Brink and Dave Radbil of this magazine were the guest speakers. Bill Kuhns, chairman of the Producers Council Baseball Picnic, reported that the outing will be at Grant Park on Sunday, July 11. This will be for Architects, Council members and all their wives and children. Hi-lites will be ball games between architects and Council members, children's activities, "Brats" and beer, etc. Put this date on your calendar and watch for the advertising.

Claude Gagnon has teamed with Dean Harriman on the annual PC golf outing. This will be in September and will most likely be at Merrill Hills again.

At this time of the year I like to say, "Spring Has Sprung," and with spring comes the Council Theatre party. This affair is directed to the AIA Corporate members. Co-chairmen John Marcouiller and Bob Krieger report that April is the month, and this time it is at the Pabst theatre with a surprise after the show party that should be fun for all.

Just a note, any manufacturers' representatives interested in joining the Producers Council, contact Herb Rother, 10514 W. Lawn Avenue, Milwaukee.

*Russell Sandhoefer  
President*

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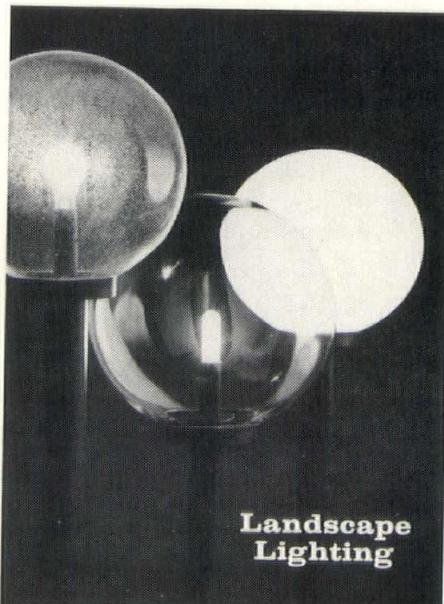
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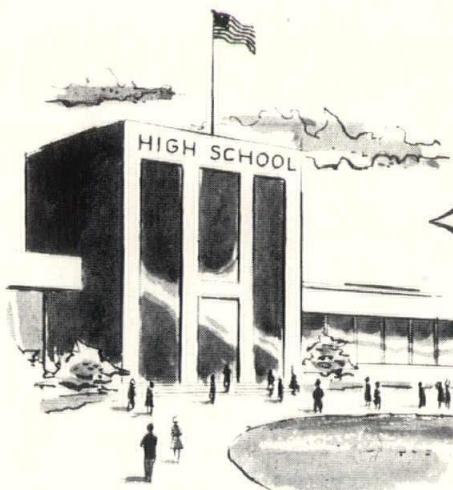
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## report

*"Are You Going to do Your Part and Forget the Good Old Days?"*

From time to time Wisconsin Architects Foundation receives criticism from some of the State A.I.A. members, to the extent of denying contributions, based on the fact that the Foundation asks for, but does not press for future repayment of tuition grants provided to Wisconsin students of architecture.

In consideration of Wisconsin's failure to provide education in architecture, or reciprocal aids beyond its borders, the Foundation has established grants to offset in part at least added out-of-state tuition costs. These fees can exceed the University of Wisconsin's in-state \$300 annual tuition by \$500 to \$1,000. The Foundation grants, limited to \$400 per annum, are conditioned upon a thorough screening of the candidates for real financial need, superior grades and potential.

It is indeed a sad commentary that a young man with a strong desire to study architecture can do so only if he can pay the price. Architects critical of our program point out that they did it the hard way. Was their course 5 to 6 years, as it is today? Was their curriculum so concentrated and extended in scope and subject matter that time for part-time jobs was inadequate?

Across the nation there is a growing awareness that education must be subsidized to meet our needs. Do we, as architects, have so little pride and interest in our beleaguered profession that the pressing need for a reservoir of trained talent and ability is of no concern? Our future is unprecedented — now who's going to do the job? Or better yet, are you going to do your part and forget the good old days?

Another fact, disturbing to many, is that only a small percentage of Wisconsin students (currently, approximately 150 matriculating out-of-state) return to Wisconsin to practice. This is the natural result of job opportunities in the school locale, either part-time work or during the summer. Perhaps if

more of our State architects were willing to take students in during vacation time, there would be an incentive to return to Wisconsin.

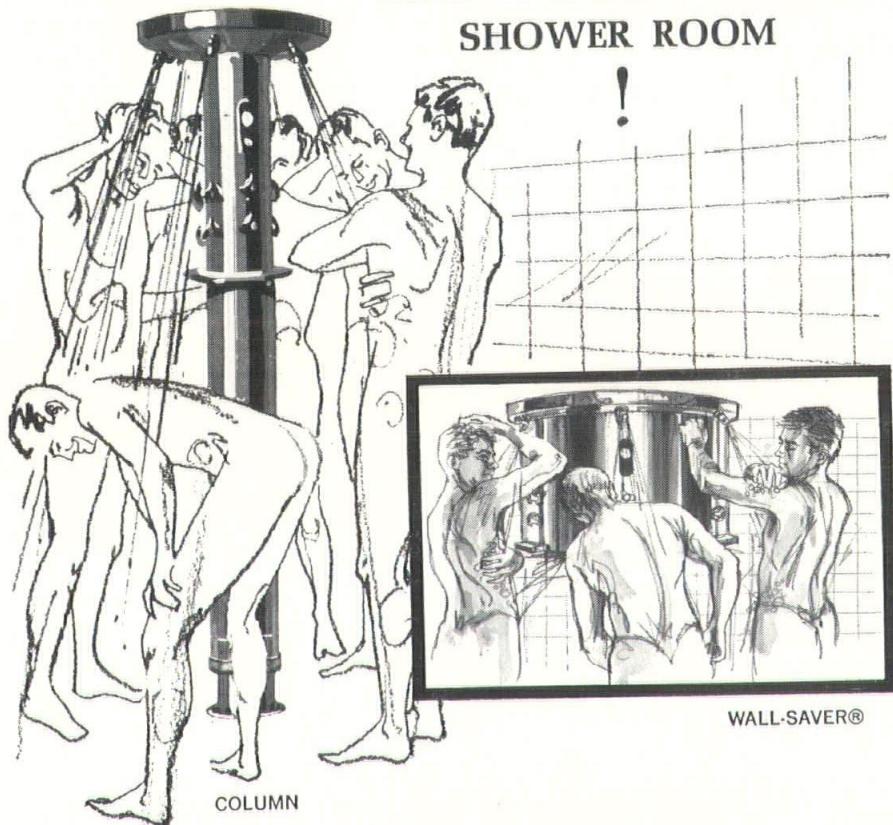
It is our firm belief that through affording the privilege of our grants to outstanding students, together with our personal contact with them, we draw them closer to the State by that individual interest. Each student has at least one personal visit with a representative of the Foundation. He is made to understand that the Foundation is supported by the State architects,

that he should contribute to the Foundation in the future by way of helping other students, and a personal effort is made to encourage him to return to the State to practice. These statements are reiterated by letter at the time of graduation.

The need of a school of architecture in Wisconsin is urgent. As reported in previous issues, under the title "Phases," the Foundation is making a most earnest effort toward that accomplishment.

*Roger M. Herbst, President*

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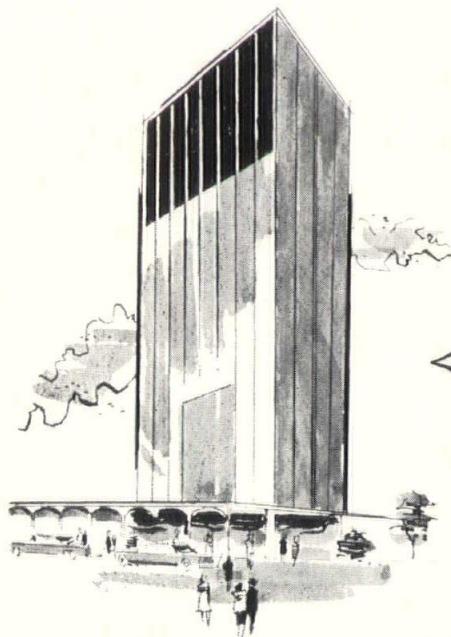
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## Index of Advertisers

	Page
American Institute of Interior Designers .....	27
Badger Concrete Company...	6
Blumcraft .....	24A
Bradley Washfountain Co....	30
Casper Kitchens .....	24B
Century Hardware .....	28
Chicago Faucets — H. W. Theis Company....	28
Concrete Research Compnay.	
Forrer Equipment Company.	24B
General Electric Company —Major Appliances .....	14, 15
Goodwin Companies .....	3
Heating-Piping-Cooling, Inc.	29, 31
Holdorf Laundry Service, Inc. ....	5
Kohler of Kohler.....	4
Nekoosa Edwards Paper Co.	18
Novotny, Inc. ....	29
Peerless Paint Company ....	32
Portland Cement Assn. ....	2
Prescolite .....	29
Producers' Council .....	27
Real Refrigeration Co. ....	5
Wisconsin Electric Power Co.	25
Wisconsin Kitchen Mart ....	25

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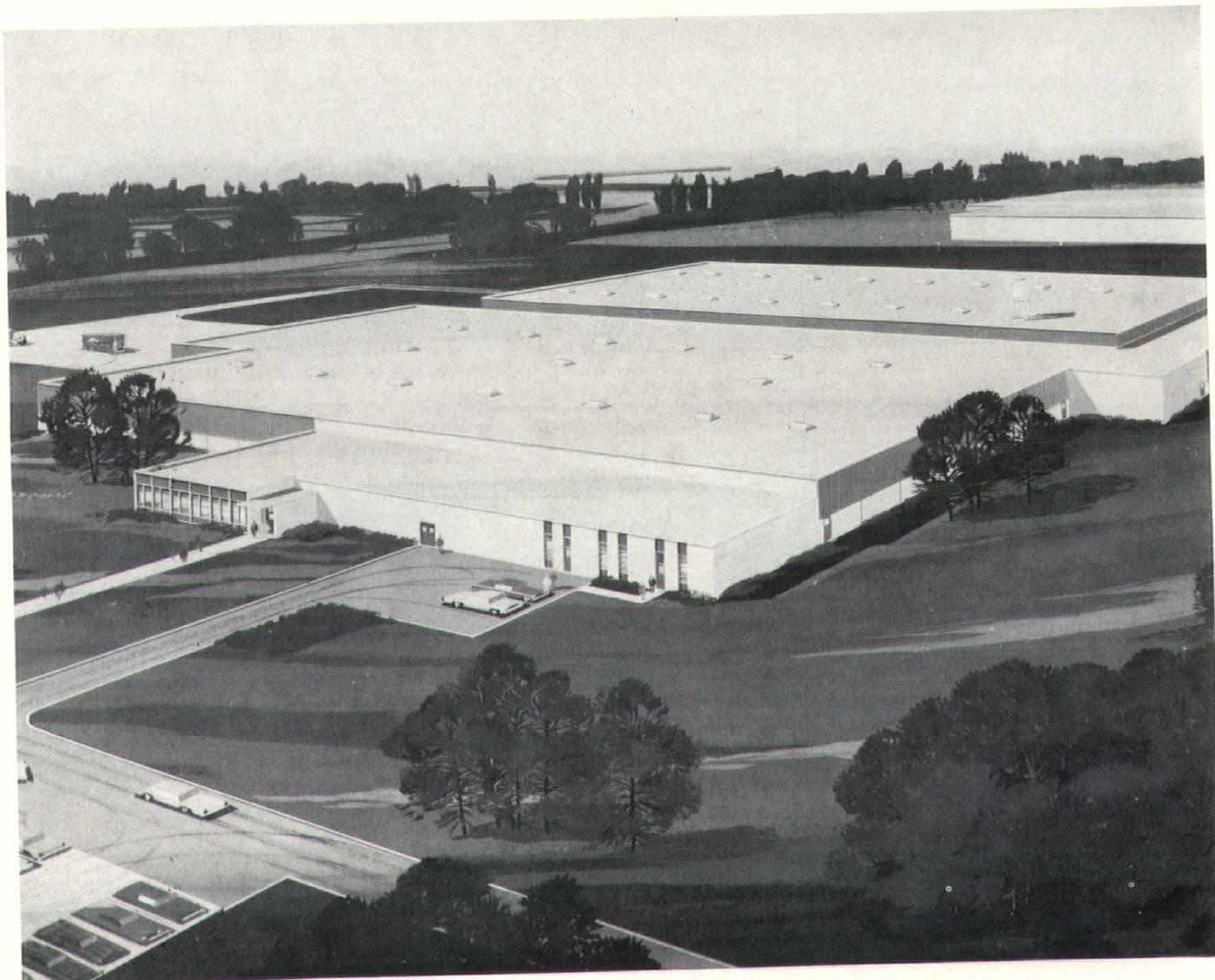
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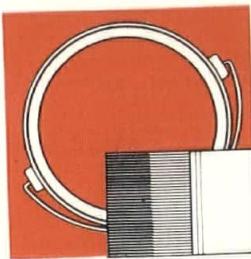
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